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Alley, L. p. 63





D E S I G N S  
IN  
A R C H I T E C T U R E,

FOR  
GARDEN CHAIRS, SMALL GATES FOR VILLAS,  
PARK ENTRANCES, AVIARIES, TEMPLES, BOAT HOUSES,  
MAUSOLEUMS, AND BRIDGES;

WITH THEIR  
PLANS, ELEVATIONS, AND SECTIONS,  
ACCOMPANIED WITH SCENERY, &c.

BY  
*W. ROBERTSON.*

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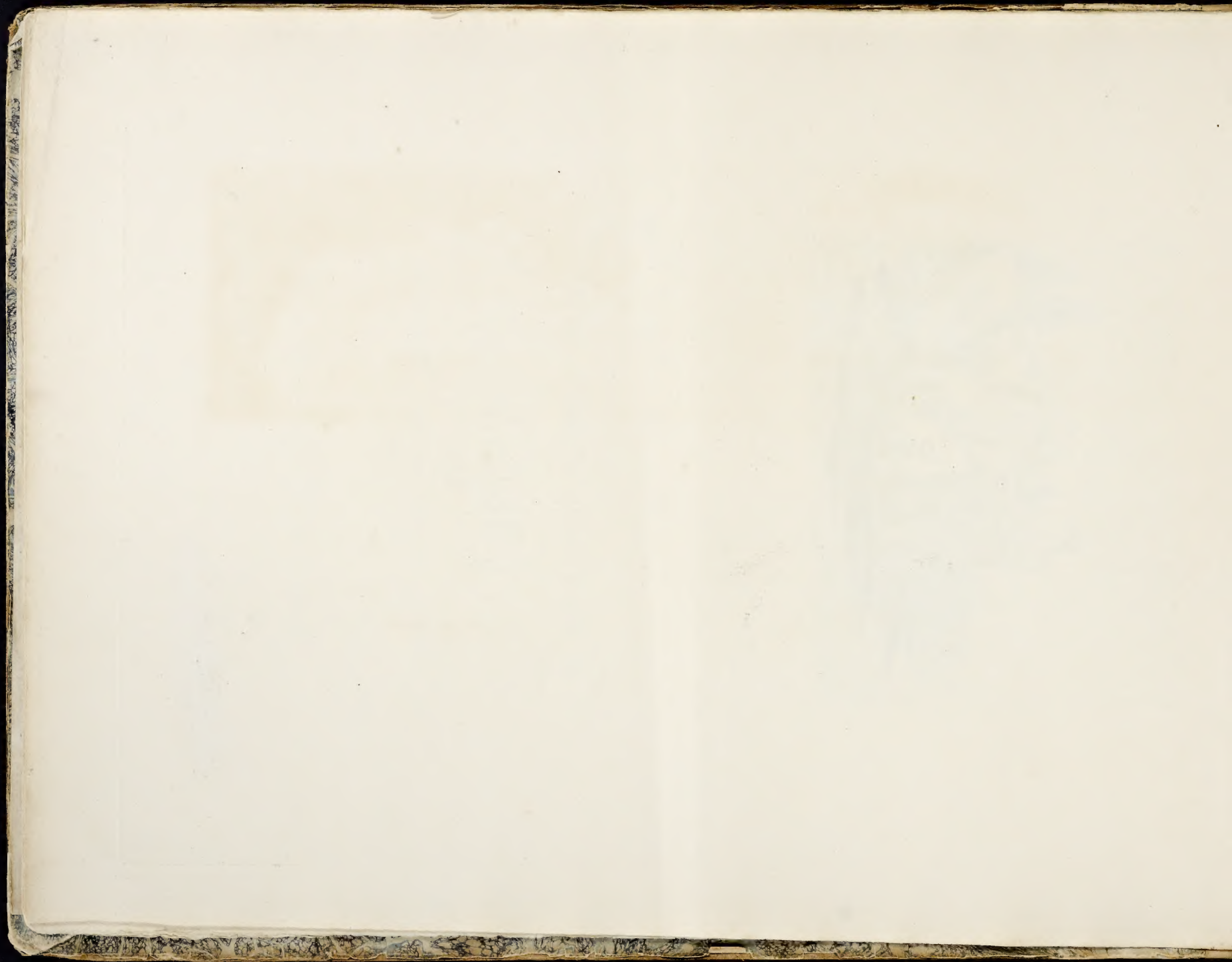
To  
 Frederick French Esq.  
 OF HEYWOOD, QUEENS COUNTY.  
 Ireland.

The following Devotions are Most Respectfully  
 Inscribed

By his much Obliged & most Obedt<sup>t</sup> Servant

W<sup>m</sup> Robertson.

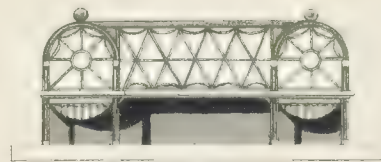
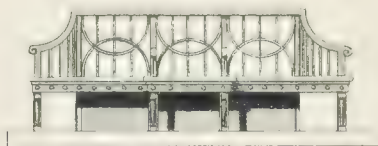












*Engrav'd by J. Smith 1760 on R. Adam's designs. Published by J. Smith in Pall Mall.*

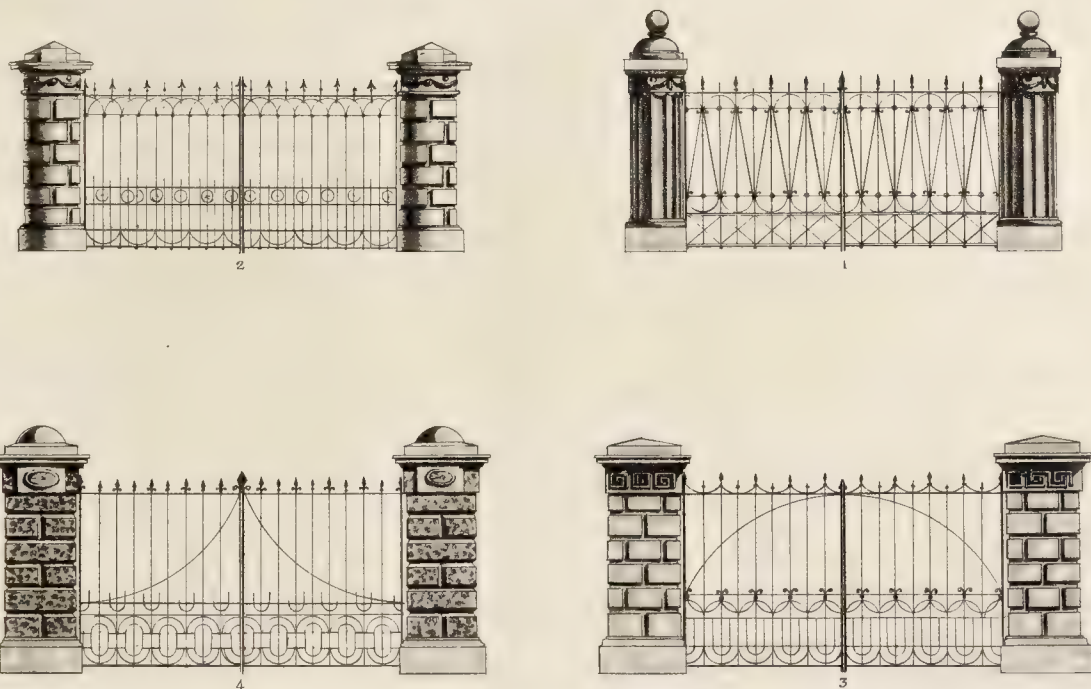
## PLATE I.

SEATS are generally applied to two purposes in gardens: the first and principal is, to enable us to enjoy the beauties of the place we are examining, better, by offering, at reasonable intervals, opportunities for resting; for without them, a long walk, though amidst the most beautiful scenery, must fatigue, and become tiresome. The second, is for marking or pointing out scenes that might escape observation, and are worthy of attention on account of some particular beauties of composition, or singular natural ones they may possess; to this purpose they are applied in some of our best gardens: the double view at Persfield, and that from the hill at Wooburn Farm, are happy instances of their application. Plate I. contains four Designs for Garden Chairs; No. 1 and 2 are forms in general use; No. 3 and 4 are singular, in having seats at the extremities, and centre (with arms) for a single person. They are shewn raised on a stone step, to prevent their being injured by the moisture.



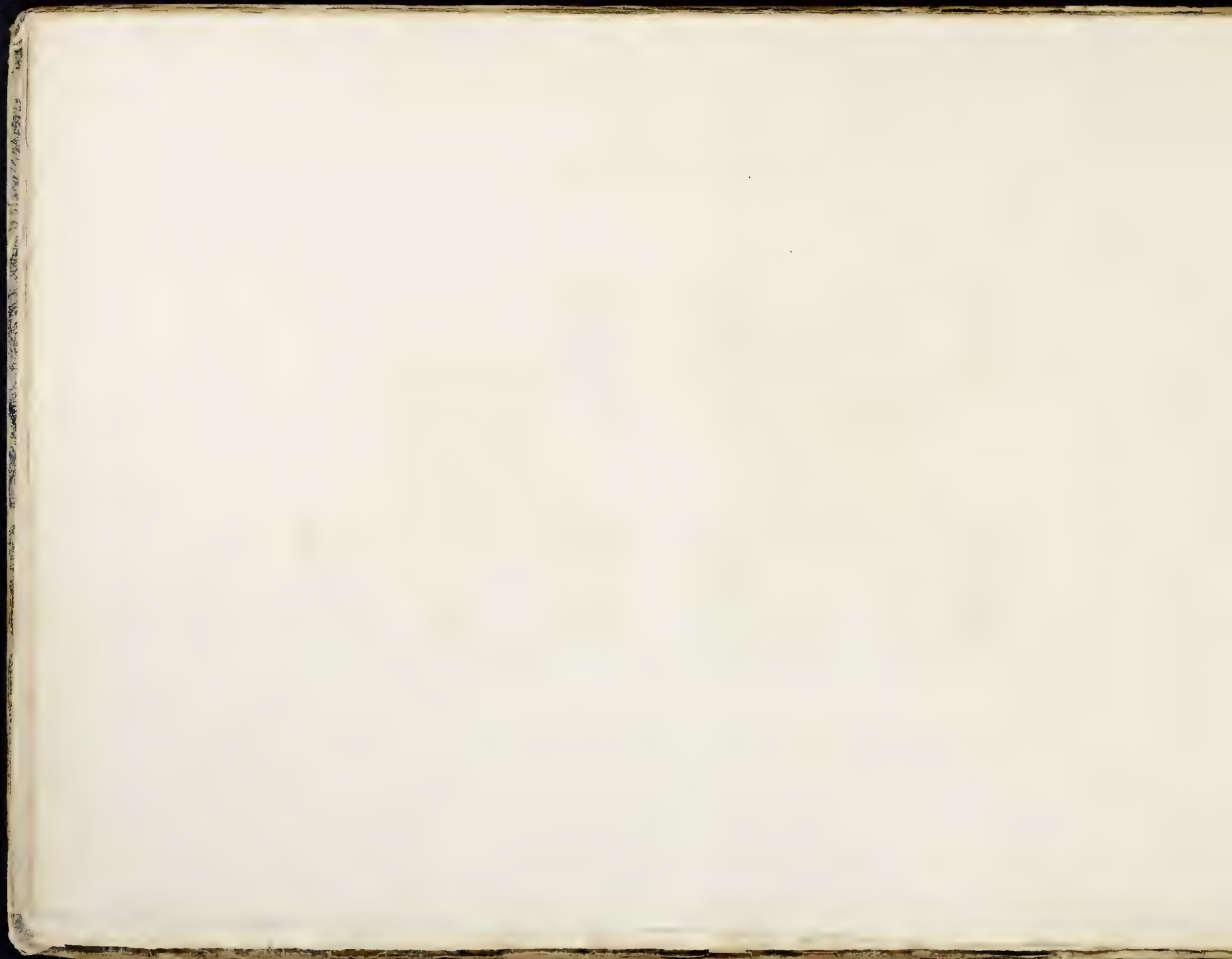
## PLATE II.

THAT nothing adds more to the beauty of a dwelling, than that all its appendages should be in unison with it, is the opinion of the best architects, who, even when those appendages are removed at a distance, still preserve the connection, by their style, &c. which produces harmony, and pleases the eye of every judicious observer. The gates of small villas being, in general, closely connected with them, attention is required in this particular, as an error must be so very obvious. This Plate contains four Designs for Gates for small Villas; the piers of No. 1 and 2 are circular; those of 3 and 4, square. In the composition of the iron-work, neatness and simplicity were attempted to be united.



London Pub Jan 1 1800. at R. Ackermanns Repository of the Arts 101 Strand.  
 & at I. C. Beyfange Museum Leipzig.











### PLATE III.

CONTAINS two Designs for Doors of Gardens, that are connected with, or in sight of, small villas ; the gardens themselves are supposed to be surrounded by railing, which, if the dwelling was in the cottage style, might be made to assume a very picturesque appearance, by training some beautiful climber from the railings on the dwelling. The wall on which the railing stands, is supposed to range with the cells of the parlour windows. The piers are bevelled internally, to preserve the garden face of the pilasters in their full breadth.



#### PLATE IV.

**D**ESIGN for a Rustic Aviary, with a covered seat at each extremity. The front is ornamented with rude columns formed of trunks of trees; shoulder-pieces from each seem to support the architrave, and coincide with the semi-hexagonal tops of the windows. A flue passes under the floor from the fire-place at A, to warm the Aviary if the birds should be kept in it during the winter.

B, seed-room, and

C, body of the Aviary.

Few buildings, or the uses they are applied to, afford more amusement to the ladies of a family than an Aviary; the numberless little wants that are to be supplied, and provision made for, from the nesting-time to the fledging of the young birds, afford such pleasures as must endear it to them.

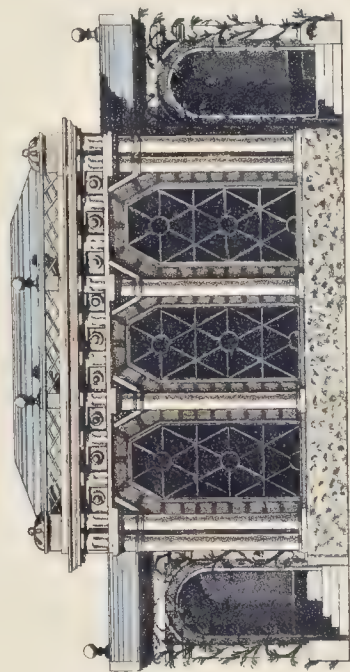


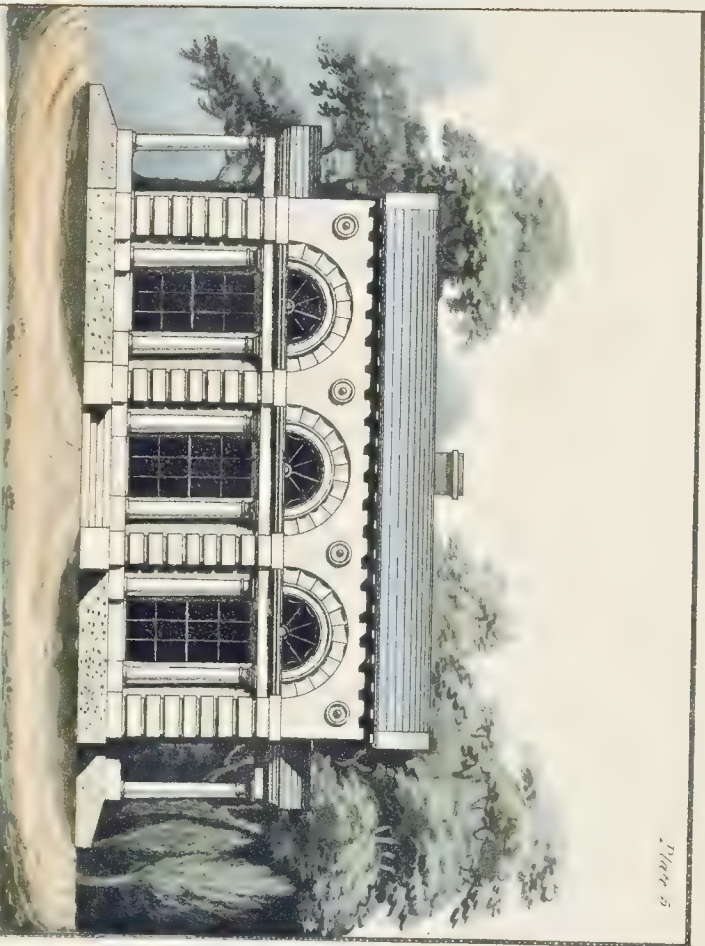
Fig. 1. Plan of the Temple of Minerva, at the foot of the Temple of Mars, in the city of Rome.











Pl. 5.

Scale of Feet



Architectural Drawing of a Building

## PLATE V.

DESIGN for an Aviary and Music Room.

A, Music room, twenty-two feet six inches, by fourteen feet six inches.

B, Aviary, twenty-two feet, by eleven feet.

A flue runs beneath the floor from the furnace at *d*, to warm the Aviary during the winter season. The front is decorated with small Doric columns, carrying a mutilated entablature, and sunk in the arches, the pilasters of which are rusticated. The porticos at each end of the building are a continuation of the same order; and though they are not uniformly placed in the plan, the difference cannot be easily detected in the elevation, unless by measurement.



## PLATE VI.

DESIGN for a Park Lodge, and Gates.

A, semi-plan of the Lodge, which is octagonal, and eleven feet in diameter, lighted by four windows, looking in the different directions the roads lead to it, with a niche in front, and another in the rear, for seats.

B, doors for foot passengers, four feet three inches wide, and surrounded by an architrave, with a tablet over the centre of each door.

C, gates, eleven feet six inches wide; the piers are rusticated, and two feet six inches square. Over the centre of each gate a lamp is suspended.

Pl. 11

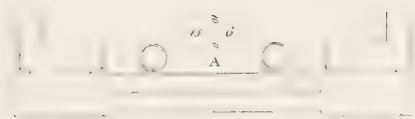


Section of the Gatehouse of the Palace of the King of France  
at Versailles











## PLATE VII.

CONTAINS the Sections of the Lodge in the foregoing Plate; and those of the Lodge and Gate in the following Plate.

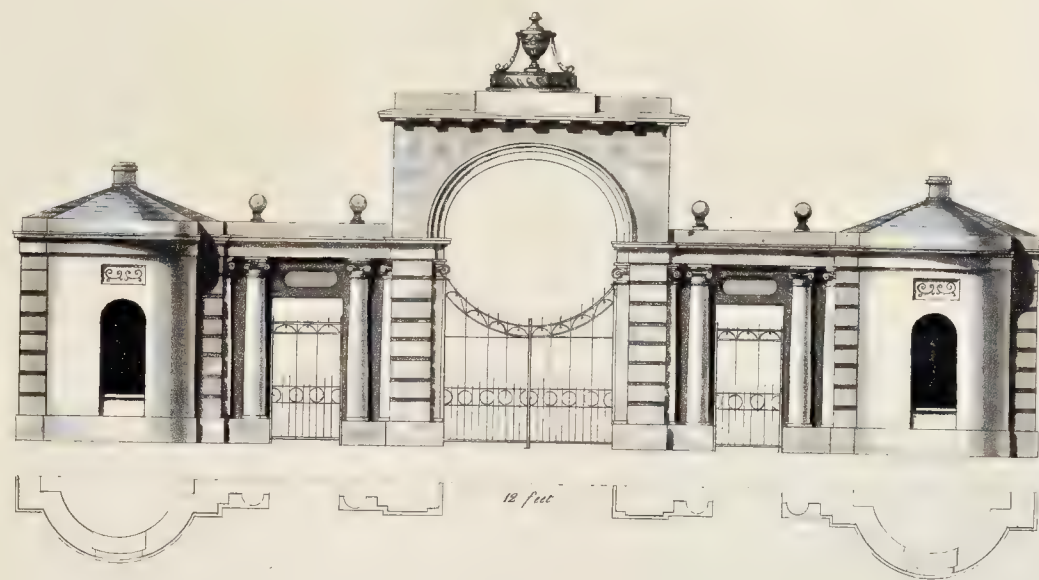
A, section of the Lodge, Plate VI. through the centre.

B, section through the centre of the gate, Plate VIII. shewing its internal disposition, and the formation of its crown.

C, section of the Lodge in the same Plate, shewing a recess for a turn-up bed, and the manner of supporting the chimney over the centre of the Lodge: this construction is seen fore-shortened in the Section A.

## PLATE VIII.

DESIGN for an Entrance to a Nobleman's Park, extending seventy feet in front, and consisting of a gate in the centre, twelve feet wide, and twenty feet high, decorated with Ionic pilasters, a block cornice, and crowned with an ornamental urn. Two side doors, four feet six inches wide, and two lodges, each eleven feet by fourteen, the bows in front included. The front to the park is similar to this in every respect, except that the columns are entire and detached, forming porticos to the lodges.

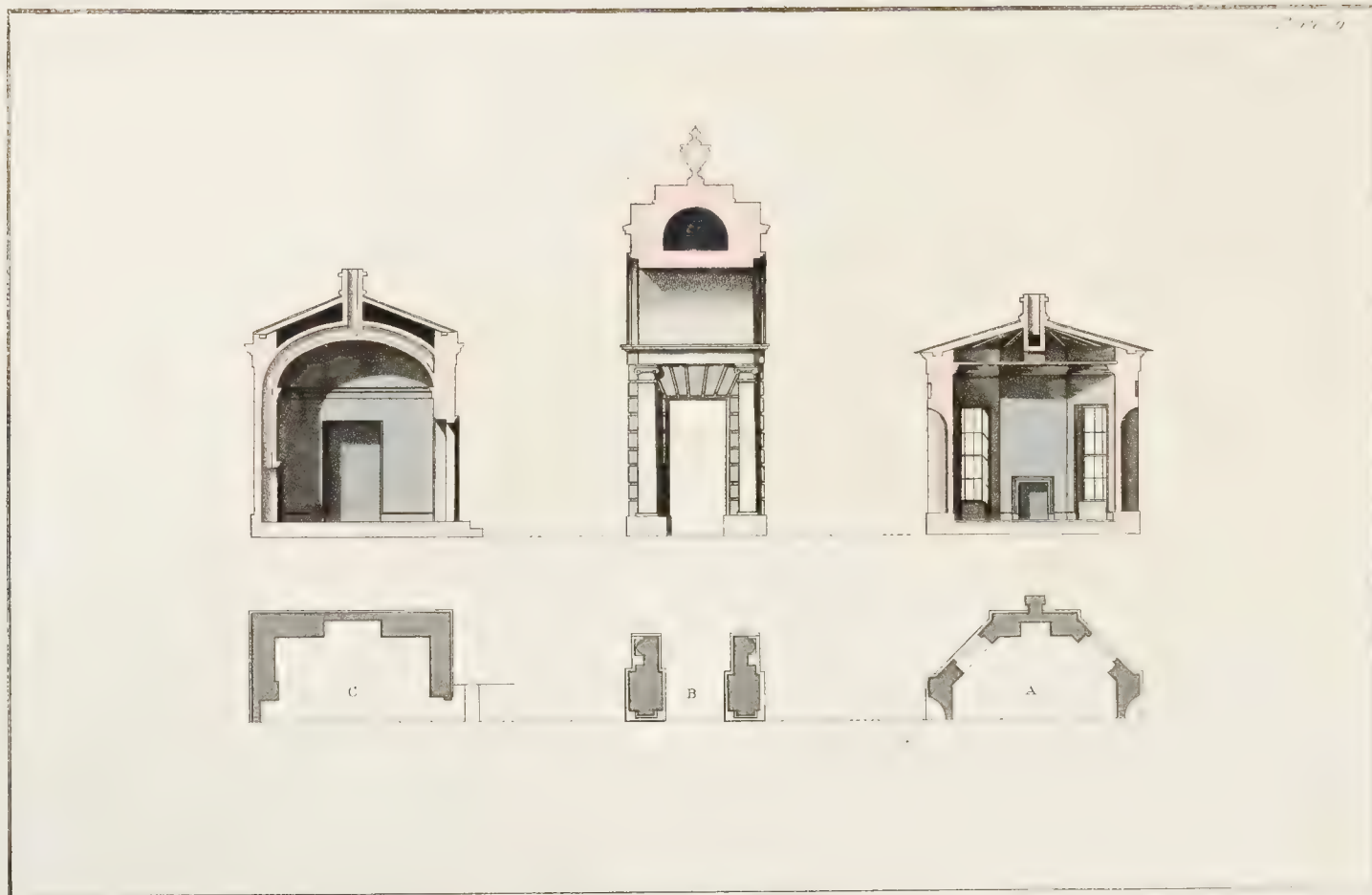


From the plan of the I. Schwanenborg House, by J. Van der Schueren  
 & J. van der Schueren, Architect, 1791









London Feb 1 Jan 1820 at R. Schermanns Engraving of one Arch of the Bridge  
 & at L. & Co. Engraving of the other Arch



## PLATE IX.

Two Designs for Garden Seats, having, externally, the appearance of temples.

A, Doric seat; the columns are fifteen inches in diameter, ten feet six inches high, carrying an attic, and crowned by a pediment: the centre intercolumniation is *Æreostyle* (of four diameters), and the side ones *Pyenostyle* (one and a half diameter); its length is eighteen feet six inches, and its depth ten feet.

B, is of the Ionic order, of the same height as the last, and carrying a pediment. The centre intercolumniation is the same as the last, and the side ones are but of one diameter: its length is fifteen feet six inches, and its depth ten feet.

## PLATE X.

SEMI-PLAN and Elevation of an Elliptical Temple, placed upon a rustic basement of three feet six inches height; the steps by which it is ascended partake of its rotundity, and tend to the centres of their respective ends. Two insulated Doric columns are placed on each flank, carrying a regular entablature; they are each one foot nine inches in diameter, and fourteen feet in height: the entablature is one-fourth the height of the column, and carried round the building; the longest diameter is twenty feet, and the transverse one fifteen feet. It is lighted by three windows in each face, and intended for a double point of view: they are surrounded by architraves, and centre ones carry pediments.

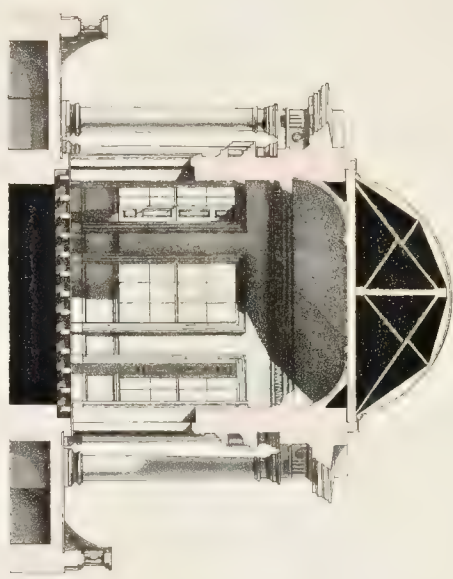


*London Pa l. Jan. 1800. at R. Ackermann's Repository of the Arts &c.*









PLAN OF THE THEATRE OF MARCELLUS  
AS IT WAS IN THE TIME OF AUGUSTUS

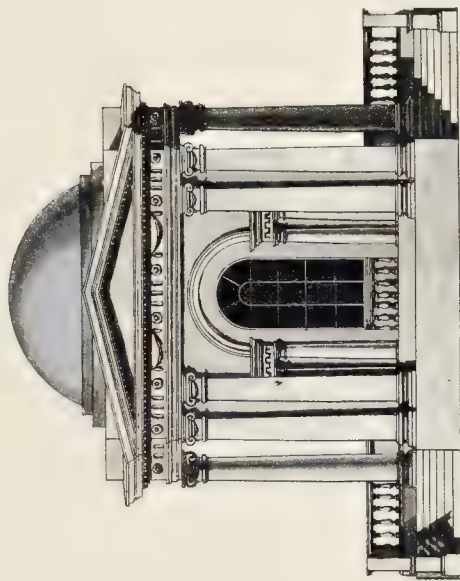


PLATE XI.

SECTION of the preceding Plate, shewing the formation of the dome, the break of the entablature, and the internal disposition of the Temple.

## PLATE XII.

SEMI-PLAN and Elevation of a Rectangular Temple, twenty-two feet in length, and sixteen in breadth: the order is Ionic, and the columns are sixteen feet in height, and the basement on which they stand three; the coupled pilasters in front support a pediment, one-seventh of its base in height. The temple is lighted by two large windows, five feet wide, and double their breadth in height: the small columns that support the impost are, together with the entablature, ten feet high, and the impost is the width of their smallest diameter. The balusters under the window range with those on the perron.

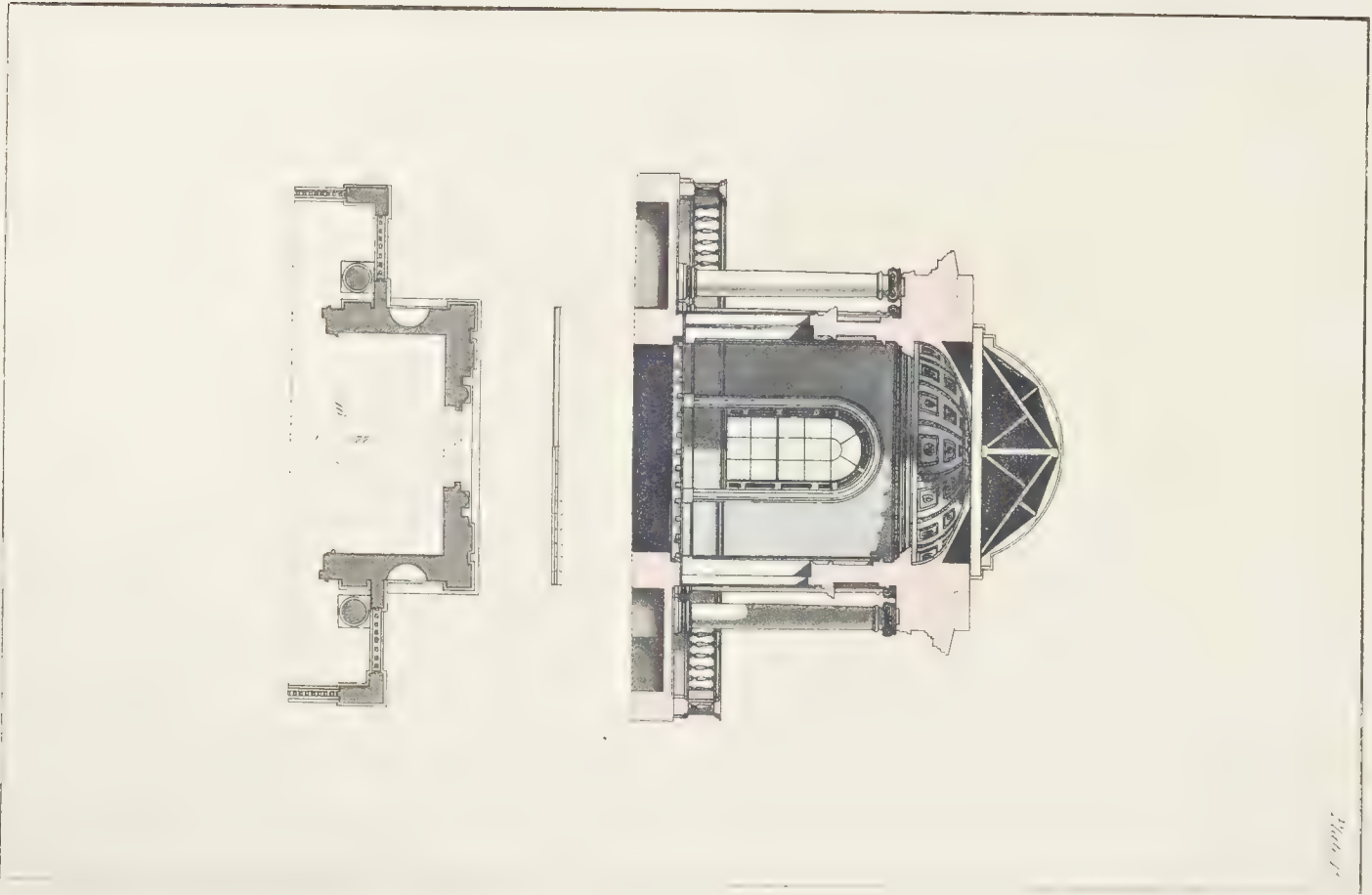


View from the N. of the Temple of Mars at Rome. The Temple of Mars at Rome. The Temple of Mars at Rome.











### PLATE XIII.

SECTION of the preceding Plate; the columns in flank are seen to form porticoes to each of the entrances. The internal formation of the dome is shewn, and the coved ceiling, divided into compartments: also the timbers of the floor, and the arches under the landing.

## PLATE XIV.

DESIGN for a Garden Seat and Bath, with its Dressing Room.

A, Dressing room, twelve feet square.

C, Bathing room of the same dimensions; the private passage for communication between both runs behind the garden seat B, and is four feet wide; in the angles left by the circular back of the garden seat, a convenience and closet for clothes are intended. The arch in the centre of the elevation is less than double its diameter in height; the columns are Doric, and support a mutilated cornice and pediment.

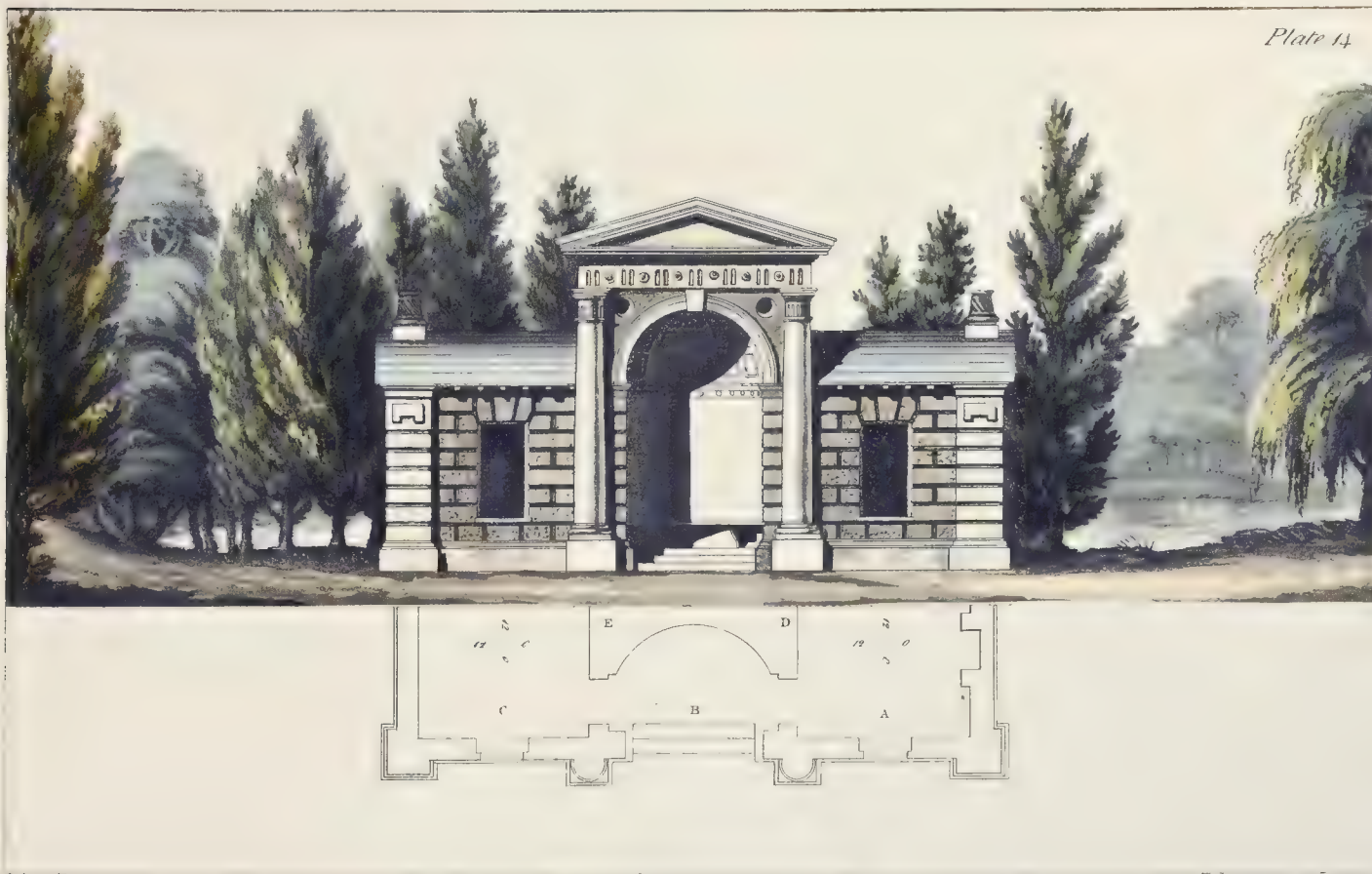
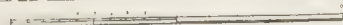
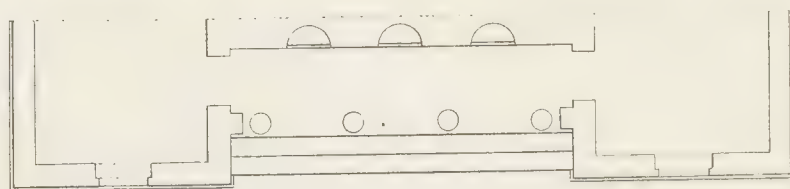


Fig. 1. Plan of the Gatehouse, showing the internal arrangement of the rooms.









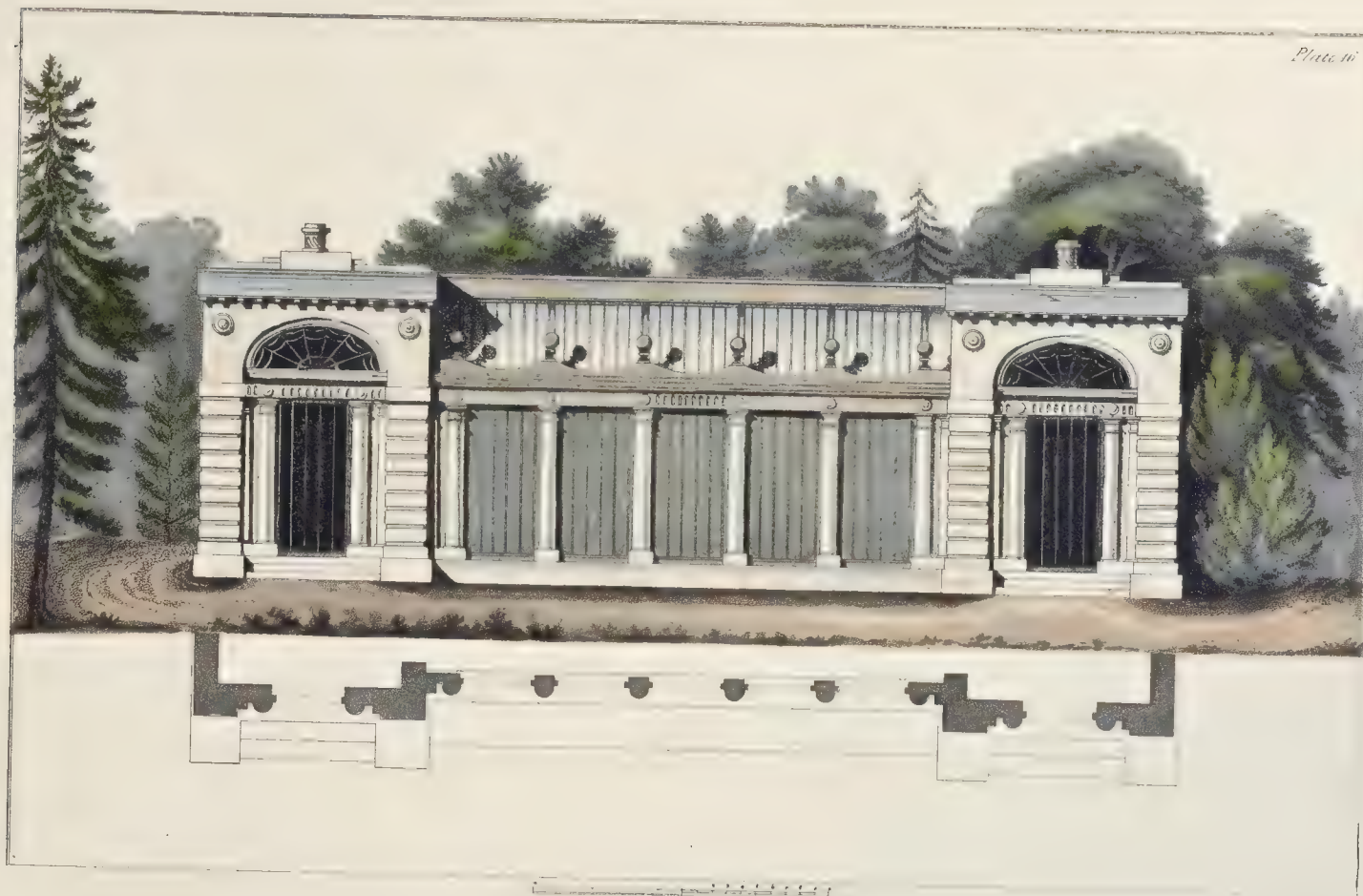
## PLATE XV.

THE painful consequences too frequently resulting to youth, from bathing, and learning to swim in rivers, ponds, &c. seems to point out a necessity of erecting buildings expressly for this purpose, where that truly useful art may be attained in safety, and with pleasure. The Ionic Portico in the annexed Design leads to a Dressing room at either end, through which you enter the Bath, of a simple rectangular form, lighted from the roof, thirty-four feet in length, by twenty in breadth, surrounded by a railed way, four feet six inches wide, for the youths to exercise in, after coming out of the water: Sluices are intended at each end, by which the Bath may be readily cleaned, and the height of the water regulated, but never to exceed four feet in depth. Should this front be thought out of character for such a building, plain rusticated Tuscan columns may displace the Ionic, and the pavilion may be covered with termiculated rustics, and it will then give satisfaction.

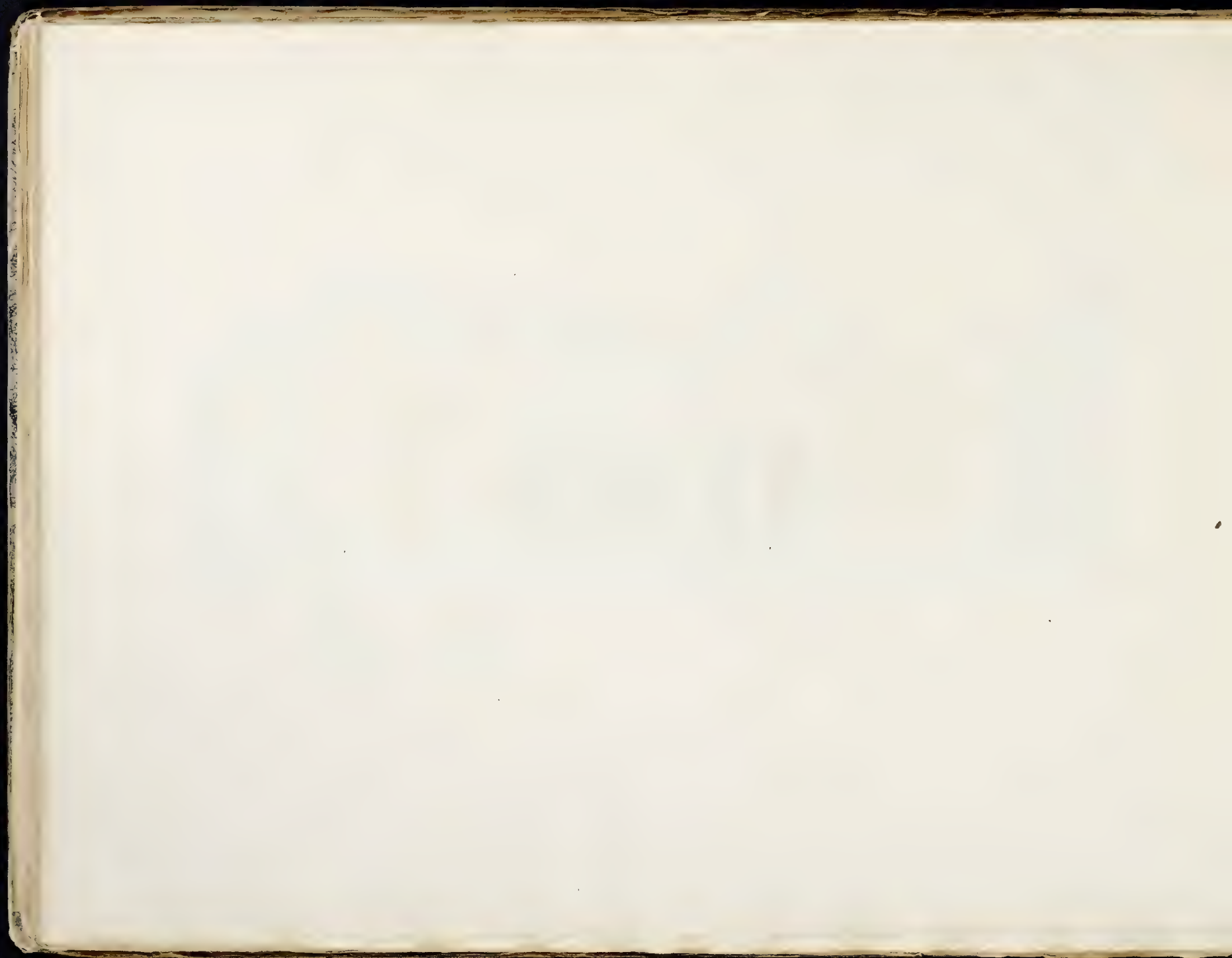
## PLATE XVI.

DESIGN for a Conservatory, fronted with Doric semi-columns, and terminated by pavilions; it may be continued to any length required. When executed on an extensive scale, this and the following Design might be made very productive of much pleasure, by converting one of the pavilions into a music room, and the other into an aviary. The pleasing transition from the employment of one of our most refined senses, in contemplating the beautiful and delicate productions of nature, to the gratification of another, (not less refined) by a delightful harmony, formed from the union of the notes of art, and those of "nature's choristers," must cause such agreeable sensations, as can be known to those only who have experienced it.

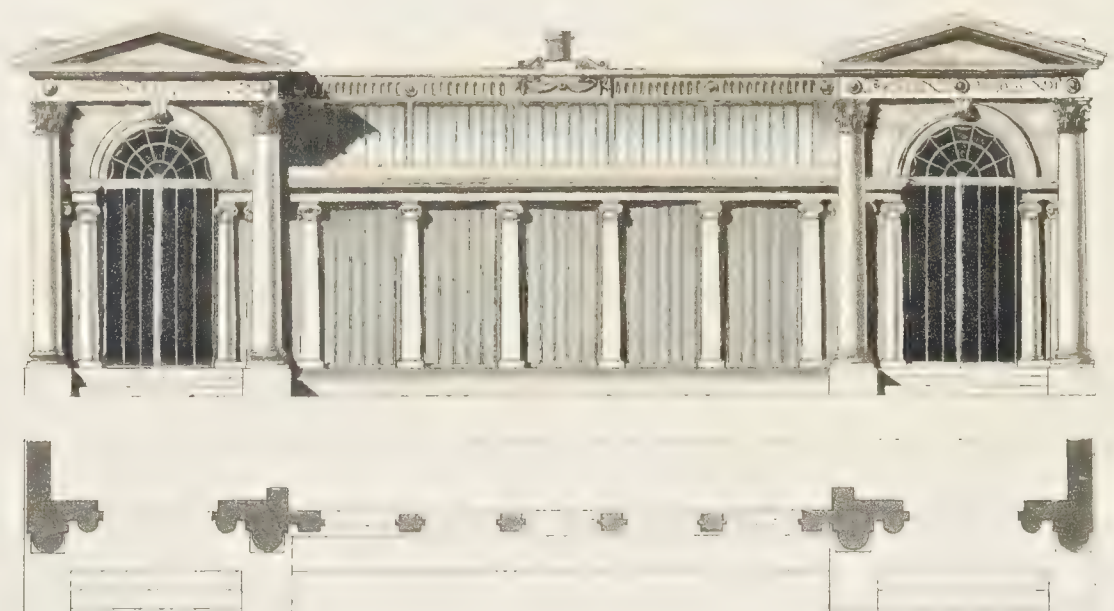




London Pub 1 Jan 1800 at Ackermann's Repository, of the Arts 101 Strand.  
 & at I. F. Bayly's Museum Library







London Feb 1 Jan 1832 n. 9. *Architectural Remains of the City of London*  
*Vol. II. Section Museum.*

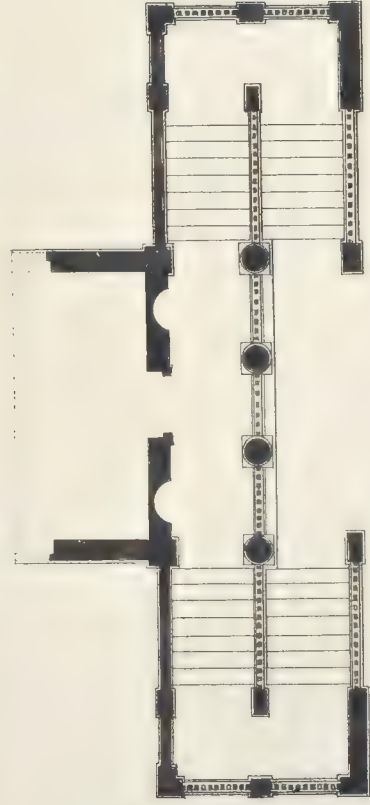


## PLATE XVII.

DESIGN for a Conservatory, or Green House, the disposition similar to that in the last Plate, but more richly decorated. The pavilions at each extremity are ornamented with some Composite columns, supporting an entablature and pediment, the frieze of which is enriched, and carried along the building. The impost of the arch is supported by small Ionic columns, and runs along the front, supported by pilasters of the same order, which unites, and gives harmony to the different parts of the building. The pavilions may be converted to the purposes mentioned in the last description, or otherwise to a Bath and Fruiterie.

## PLATE XVIII.

DESIGN for a Temple of Neptune, intended for a Boat House, at the head of a large piece of water. This temple is of the Prostyle kind; its aspect is Tetrastyle, and its intercolumniation Diastyle Ditriglyph, in technical language. It is raised upon a rustic basement, which contains the boat house, the entire length of the building and its portico. The ascent to the temple is by two flights of stone steps, ornamented with a balustrade, which is also continued between the columns of the portico. On the summit of the first flight, Tritons are placed: the heads of the niches are filled with large shells; and upon an acroter on the summit of the pediment, stands the figure of Neptune, surveying his empire.

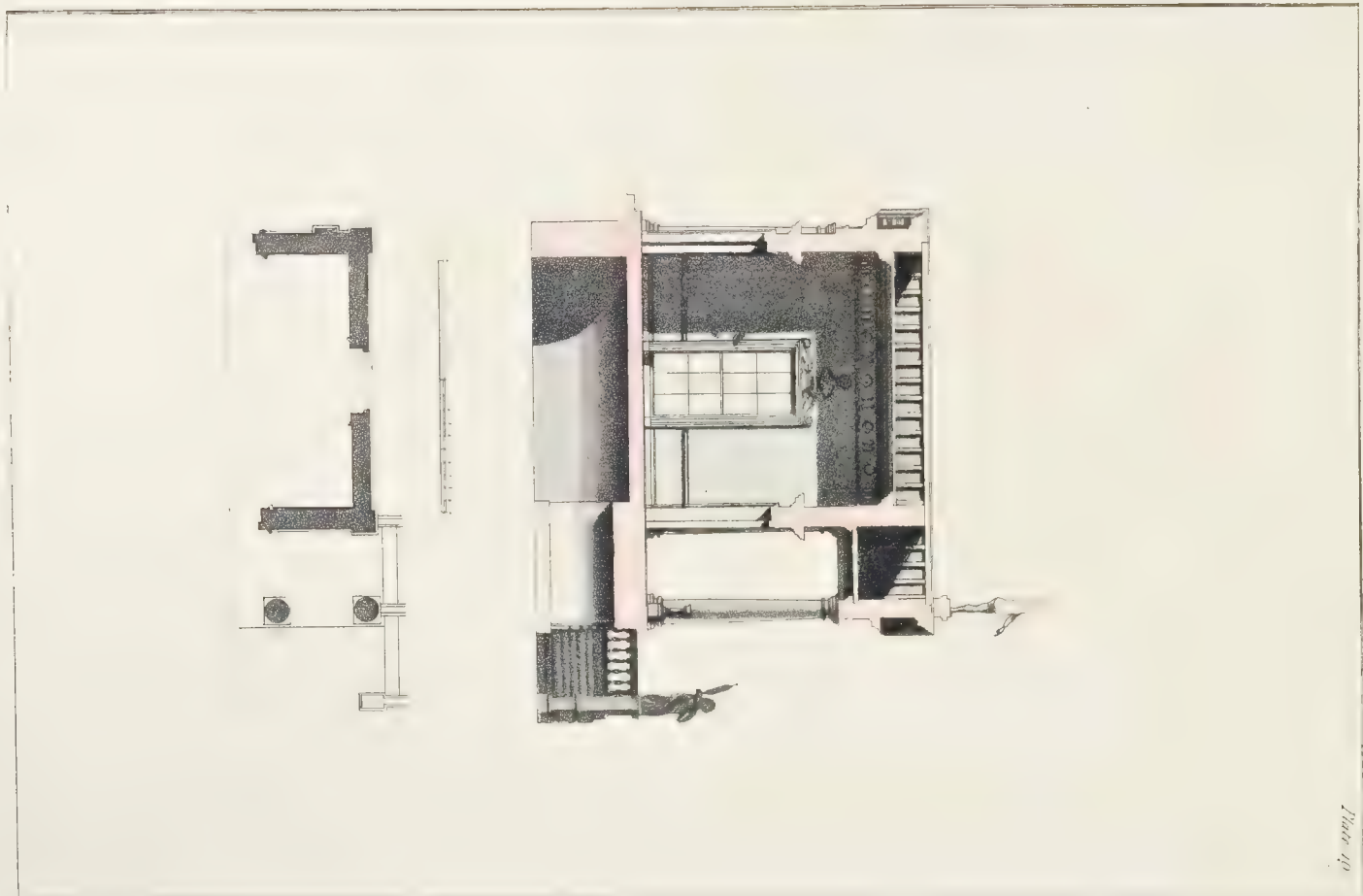


London, 1791. The Temple of the Muses, designed by J. Smith, Esq. and executed by J. Smith, Esq.









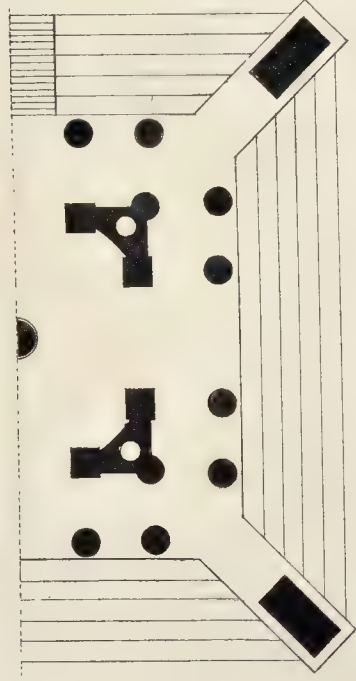
## PLATE XIX.

CONTAINS the Section through the centre of the last Plate, shewing the projection of the first flight of steps, that of the pedestal on which the Tritons are placed, and that of the portico from the body of the Temple; the cell is seen over the boat house, of a rectangular form, plain and unornamented, lighted by two windows, one on each flank. The garden front consists of coupled pilasters, carrying a regular entablature and pediment.

## PLATE XX.

DESIGN for a Mausoleum of the Doric order : it is of the Perepteros kind (being nearly encircled by columns). Each aspect presents a Prostyle disposition ; the centre intercolumniation is Areostyle Tritriglyph, and the side ones Systyle Monotriglyph. The figure of a woman, of a grave aspect, holding a reversed torch in one hand, and the book of fate, half open, in the other, is placed on a pedestal in the centre of the cell, and protected by iron railings in the centre intercolumniations, which are open, that the statue may be seen in every direction. The metopes are filled with vases and pateras. The dome has externally the appearance of a truncated cone, ornamented with masks and drapery ; and the angles of the cell are taken off, to admit of pipes to the top of the building, for the purpose of ventilating the vault.

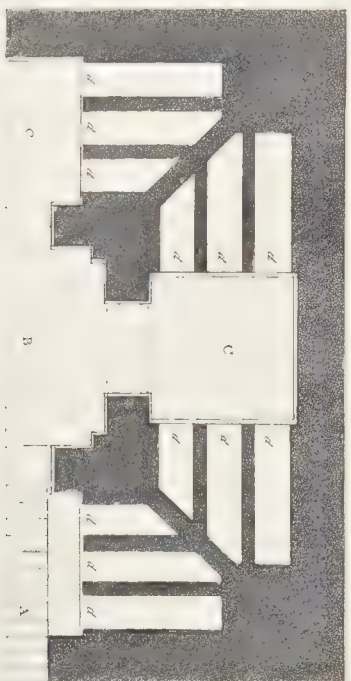
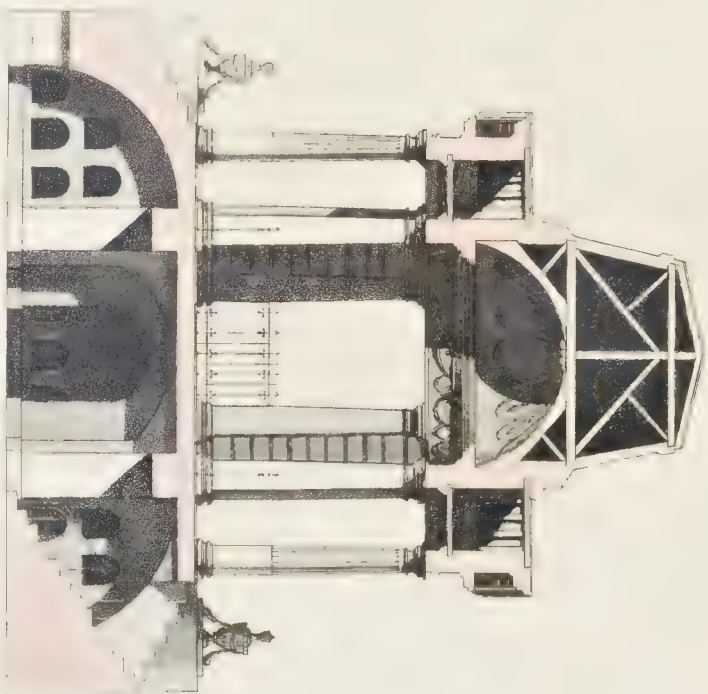




London Plan 1 Jan 1801, at 8. *Academy of Music, 1811. Drawn by*  
*George Meade, Esq.*









## PLATE XXI.

SECTION of the Mausoleum in the last Plate, and the Semi-plan of the Vault.

A, Steps for descending into it, and covered at head by an iron grating, formed to the shape of those that lead up to the Mausoleum, with which it ranges, as shewn in the semi-plan of the last Plate.

B, Chapel.

*c, c*, Sepulchral chambers.

*d, d, d, d*, Cells. Upon the massives at the angles, urns are placed; the columns of the porticoes are fluted from one-third of their height, and carry a regular entablature and pediment.

## PLATE XXII.

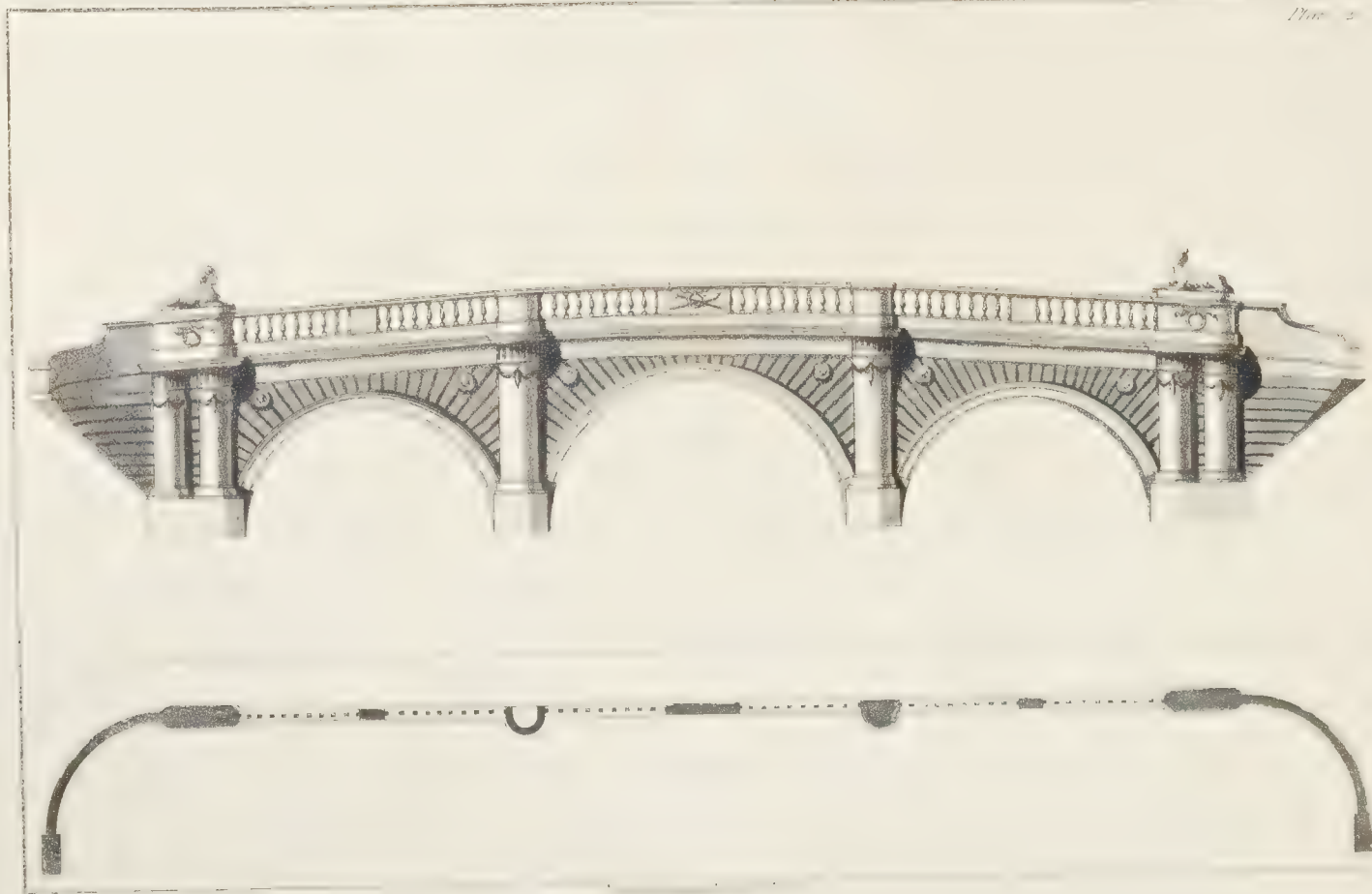
DESIGN for a single arched Garden Bridge, supposed thrown across a small stream, and on the road leading to the villa. The chord of the arch is twenty-five feet, its perpendicular height ten feet; the impost of the arch is enriched, and one-sixteenth of its width in breadth; the piers are five feet six inches in thickness; the niches are three feet wide, and seven feet high, and their heads are filled with large shells; the balustrade is three feet high; the lamp-irons are supported by dolphins, and the pedestal under them is ornamented. The superstructure is eighteen feet wide, of which the banquets occupy six, and the carriage-way twelve.











### PLATE XXIII.

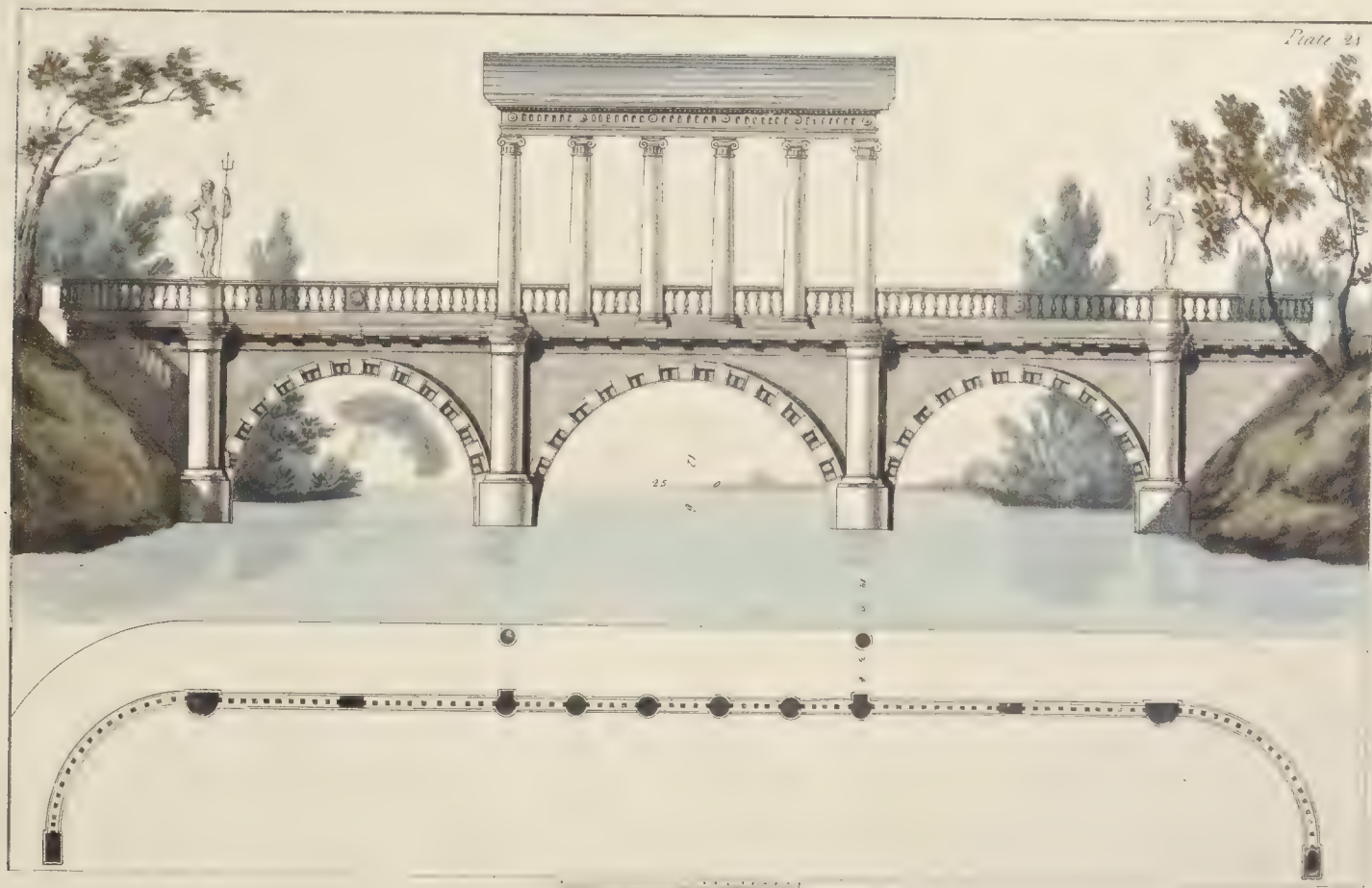
DESIGN for a Bridge, with three semicircular Arches, for a Park. The chord of the centre arch is thirty feet; its height is one half of its breadth, and its impost is one-fifteenth of the same; those of the side arches are in the same proportion. The piers are equal to one-fifth of the centre arch, and nearly one-fourth of the side ones, which are but five-sixths of the centre arch in width. The heads of the pillars over the cut-waters are hollowed for seats: at the extremities of the Bridge the pillars are coupled, and carry sphinxes. The superstructure is twenty-five feet wide, of which the banquets occupy ten, and are raised nine inches above the floor of the bridge, and the carriage-way fifteen.

## PLATE XXIV.

AMONGST the many buildings employed in gardens, none forms a more magnificent object than a Colonnade Bridge, as various circumstances concur to render it so; the scenery which surrounds relieves it, the water reflects it, and the dark shade of its arches (when viewed in gentle perspective) flings back whatever distance may be seen through them; all of which united, arrest the eye of the most careless spectator, to dwell upon it with pleasure. Those who have seen the colonnade bridge at Wooton, (in the vale of Aylesbury) as it is approached from behind the Chinese building, and viewed through the surrounding scenery in perspective, will form a correct idea of the picturesque effect of this species of building, when its situation is judiciously chosen.

That bridge will also shew with what small expence they may be erected.





*Section of the Bridge at the Aqueduct of the City of Rome  
1784*













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